CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol 12, No. 21 TORONTO, MAY 21, 1947 $2.00 Per Annum

H'wood Producers Not Stupid

Have Know-How But Hindered By Limits On Expression

Criticism of Hollywood producers as men with limited imagination was often unfair, stated O. J. Silverthorne, Ontario's chief censor, in his recent report. "They have demonstrated in the past that they have the knowledge and creative imagination necessary to the making of films with a fresh approach but are hindered to a great degree by the limits placed on them," he wrote.

The opinion was offered in connection with his observation that non-Hollywood films had attained great popularity during the past year and these enjoyed novelty and realism not found

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Building Spurts As 3 Theatres Open

Theatre construction in the Dominion took an added spurt with the opening of three new theatres within two days of each other, the start of excavation or construction on four more and the granting of permits to build or awarding of contracts on three

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Rank Speaks To Canadian Clubs

Hon. J. Earl Lawson, KC, who heads the J. Arthur Rank interests in Canada, said in Toronto that Rank, who arrived in America recently aboard the Queen Elizabeth, would visit the Dominion during the latter part of May. He is accompanied by

(Continued on Page 3)

Ira Cohen Passes In Pittsburgh

Ira H. Cohen, who succeeded Ed McCaffery as Fox Film Corporation's Canadian general manager in 1924 and was followed by the late Jim O'Loghlin in 1925, died in Pittsburgh last week of a heart attack. He was 53.

Cohen joined United Artists as Pittsburgh manager more than a year ago after 29 years with Fox. He first came to the Dominion to make a survey of the west for William Fox.

He was in Toronto last year as a guest of Sydney Samson, present Fox Canadian chief, an old friend.

'White Elephant' MP Terms NFB

Classing the National Film Board as a "white elephant," G. K. Fraser, member of Dominion Parliament from Peterborough West, attacked the request by the Board for an increase of $819,409 over last year in its appropriation in the course of the

(Continued on Page 3)

Film Breaks Record

Quebec Productions Corporation's "La Forteresse" was the first Canadian-made motion picture to break a house record, that of the Orpheum Theatre, Montreal.

Associates And Staff Praised By Fitz

A broad and comprehensive report, illustrated with photographs, of the activities and personnel of Famous Players Canadian Corporation, Canada's largest motion picture theatre circuit, is provided in the current issue of "What's New?," the company's monthly publication. Designed for the information of shareholders and employees by James R. Nairn, head of advertising and public relations for the company, the report is attractive to the eye as well as informative.

The various aspects of the company are presented; its history, the president's report for

(Continued on Page 20)

Three Roberts Cast

Three Roberts, Young, Mitchum and Ryan, will star in RKO's "Crossfire."

Next Variety Meeting

Next meeting of the Toronto tent of the Variety Clubs will take place at 5.30 p.m. on Wednesday, May 28th, in the Yellow Room of the King Edward Hotel, Toronto.

Beeston Honored

George Beeston, who resigned from the board of directors of Odeon Theatres of Canada to concentrate on his work at Empire-Universal, was honored with a luncheon at the King Edward Hotel.

'Jolson Story' Stunt Tops

Something new in publicity stunts attracted a great deal of favorable attention to the day-and-date run of Columbia's "The Jolson Story" at two of Famous Players' Toronto theatres, the Tivoli and Eglinton. Originating with Len Bishop, manager of the Tivoli, the idea linked the two theatres by radio hookup to determine the buyer of the 250,000th admission ticket to the picture.

Shown from the left are Bishop at the microphone; Jim Cameron of Famous Players presenting one of the many valuable prizes; and the surprised and delighted lucky Toronto couple.

DEL GIUDICE QUITS RANK

Filipo Del Giudice, managing director of Two City Films, one of the four Rank Organization producing units in England, recently resigned due to disagreements over policy. British reports stated that Del Giudice was given $100,000 to tear up his contract. He expects to form an independent producing company.

IN A YEAR OF UNUSUAL MOTION PICTURES HERE IS A NEW BRITISH THRILLER, WHICH DUE TO ITS ORIGINALITY ITS STARTLING SUSPENSE WILL STAND OUT AS A LEADER.

ANGLO AMERICAN FILMS *present*

Murder in REVERSE

with a cast from the British blue book of stage and screen . . .

WILLIAM HARTNELL
JIMMY HANLEY · CHILI BOUCHER
DINAH SHERIDAN · JOHN SLATER

Opens at Victoria and Capitol, Toronto

From **P.R.C.** NOW AVAILABLE AT ALL BRANCHES

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TIME
LIBERTY
NEW WORLD

Rank Speaks To Canadian Clubs

(Continued from Page 1)

John Davis, managing director of the J. Arthur Rank Organization.

"Mr. Rank's trip is not primarily a business one," Hon. Mr. Lawson said. "It is his first vacation of any kind in almost eight years. He has wanted for some years to see Canada from coast to coast. On his first visit in 1945, he made a trip across eastern Canada and Newfoundland, stopping in Montreal and Ottawa. This time, he hopes to cover the balance of the transcontinental route including northern Ontario, the west and the Pacific coast."

During his Canadian and USA stay, Rank is scheduled to make three public addresses. He spoke at a luncheon of the World Sunday School Association, of which he is an officer, in New York, on May 9th. In Toronto, he addressed the Empire Club on May 19th and in Vancouver, he will speak before the Board of Trade and Canadian Club on May 26th.

Previous to the Canadian vacation trip, Rank and Davis will confer with their American business associates of the J. Arthur Rank Organization Inc., of which Robert J. Benjamin is president; Universal-International headed by Nate J. Blumberg; and Eagle-Lion Films headed by Robert R. Young and Arthur Krim. In Canada, they will meet with their associates in the Dominion, headed by Hon. Mr. Lawson.

In Canada, the interests of Rank and his Canadian associates include the Odeon circuit of theatres, which is nation-wide; Eagle-Lion Films, a distributing organization; Hanson film libraries in the field of educational, religious and non-theatrical motion pictures; Queensway Studios; and a theatre equipment company, Gaumont-Kalee Limited.

'Alias A Gentleman'

Production has just begun at MGM on "Alias A Gentleman," starring Wallace Beery, with Tom Drake, Dorothy Patrick, Gladys George, Leon Ames and Warner Anderson. Harry Beaumont is directing and Nat Perrin producing.

FOR SALE

Projection Room Port Hole Shutters — Electric Switching — Fire Doors and Windows

APPLY

A. R. CUMMINGS

GENERAL DELIVERY, TRENTON, ONTARIO

Construction Spurts As Theatres Open

(Continued from Page 1)

others. The three openings were in eastern Canada.

In the Westfort section of Fort William, Ontario, the $90,000 Fort Theatre recently opened its doors. Seating 600, the theatre is owned by Alderman Gorden Carson, Russell Mayotte and W. Baird in partnership with Famous Players. The first-named, manager of the Famous Players' Royal in Fort William for the past nine years, is manager of the new house.

A. H. Mason's 500-seat New Bedford Theatre in Bedford, Quebec, costing $50,000 presented its first program recently to a group of civic dignitaries, while in the Pointe-aux-Trembles suburb of Montreal, Leo Choquette and Jean Langelier also premiered their new 500-seat $200,000 Bellevue Theatre to a ditinguished audience.

Construction has started on Limiliou Amusement Company's Quebec City theatre, to cost in excess of $100,000, from plans by J. Aime Poulin with contract being handled by Albert Bedard of Quebec City. Work is also under way on a theatre in Camrose, Alberta, for Porter and Bourque and on J. A. Johnston's theatre in Grenfell, Saskatchewan.

Preparation of the site for Famous Players' new Paramount Theatre in Port Arthur, Ontario, should be in its latter stages. House will cost approximately $200,000 and seat over 1,000 persons and was designed by Kaplan and Sprachman, Toronto architects. Contractor is Claydon Company, Limited, of Fort William and 40 weeks is allotted for completion of work.

Probable contractor for the new house in the Westmount district of Montreal for H. Falk of Cine-Monde Canadian Corporation is Anglin-Norcross, Quebec, Limited. To cost over $100,000, plans were drawn up by Henry E. Greenspoon, Montreal architect.

Permits for theatre construction were granted to two Odeon partners, McKim Theatres, Limited, for a $150,000 structure in Sudbury, Ontario, and Georgian Theatres Limited, for a similarly-priced building in Port Arthur, Ontario.

Temporary permit granted by Provincial authorities to Canadian Drive-in Theatres for a roadway entrance off the main highway to its open-air theatre in Scarboro, Toronto suburb, has been rescinded "until such time as the company comes forward with plans for a better site." Cause of the cancellation was believed to be the strenuous protests of local residents. The company has received final approval for its other drive-in project near Merrittville, Ontario, and plans are being drawn up for a $40,000 structure.

George Bailey's new 500-seat $30,000 theatre in Humboldt, Saskatchewan, is progressing rapidly and from present indications will likely open towards the end of July. Bailey has operated the 350-seat Lux Theatre in Humboldt for many years.

The Norgan Theatre in Palmerston, Ontario, is in the advanced stages of construction. J. W. Norgan, Vancouver financier and former Palmerston native, is donating the theatre to the community.

Improvements totalling $3,300 will be made to Walker Theatres' Gaiety in Halifax.

'White Elephant' MP Terms NFB

(Continued from Page 1)

recent debate in the House of Commons on the annual budget brought down by the Minister of Finance.

Stating that the film board "is perhaps doing some good in putting out films for schools and for educational purposes," Fraser went on to say that the making of those films was an extremely costly proposition. "There are other ways in which films could be made that would cost the country a great deal less money," he added.

Pointing out that, "That same Film Board is at the present time suscribing to 127 magazines, periodicals and journals," Frazer ventured the opinion that he had doubts whether there were ten men or women in the Film Board who ever read a quarter of those publications.

In asking for the record figure of $2,078,874 in the new budget for the fiscal year, which began April 1st last, the National Film Board gave the following breakdown of expenses:

Production of new films, $766,000.

Distribution of films, $862,000.

General administration, $183,166.

Total salaries, $162,002.

Listed in with production of new films were expenditures of $35,000 for films for school audiences; $90,000 for interpretive films; $35,000 for animated films; foreign language programs, $50,000; and French language films, $115,000.

HARRY J. BAILEY

Toronto branch manager for 20th Century-Fox, who was elected president of the Toronto Film Board of Trade. He is a veteran of the industry.

Lynn Merrick Back In Columbia Film

Lynn Merrick resumes her screen career with an important supporting role in Columbia's "Double Take," to which she was assigned recently. Franchot Tone, Janet Blair, Janis Carter and Adele Jergens have top spots in the mystery thriller, which is directed by S. Sylvan Simon.

Warners Buys Novel

Warner Brothers has purchased film rights to the George Sklar novel, "The Two Worlds of Johnny Truro" and assigned it to Henry Blanke for production.

Lines From a Devil's Notebook

Probably showmen have a closer acquaintanceship with printing and printers than members of any other unrelated craft. Though many may not need an explanation of typo terminology as it appears in this article, I will nevertheless explain some words and avoid the use of quotation marks with them when they are repeated later.

A "stick" is the hand-held article in which handset type is placed, after which it is transferred to a flat open-end implement known as a "galley," then removed to a worktable now commonly made of steel but which is still called a "stone" because in ancient days it was made of that. Outmoded terms are still used in the printing industry, perhaps because of their honorable history.

A "barnstorming" printer wandered from one "office"—as printing houses are still called—to another. Such typos, now almost extinct, were "tramps." A composing-room apprentice is, of course, known as a "devil."

This article is used to fill On the Square because the time needed to attend the Los Angeles convention of the Variety Clubs made it impossible to gather the usual subject matter.

SOON after I quit school at the age of 13 a pal told me about a "Boy Wanted" sign hanging on the door of a printshop. I applied, was taken on, liked the craft, went through my "time" and stayed on for years as a journeyman.

The composing room of a printing house is a great place for prodding the urge to learn. The little leaden soldiers of enlightenment, forever parading past, leave their footprints on the imagination. When I learned that the "comp room" had provided the personal background of some great writers I got busy—with boyish unangelic fool-rushing — and began to scribble.

Much history was made between the time I entered that shop as a printer's devil and the day I said goodbye to sticks and stones to see if words would never hurt me. Being at best a minor literary craftsman, there were times when sticks and stones, with their sure weekly wage, seemed heavenly compared with what remuneration words brought forth.

My first writing was done on the Chief's best newsprint, torn four out of a 28x32 sheet. This papyri pilferage was made possible by his orders to use it for pulling proofs.

A brass galley, turned upside down on the sloping service of a type rack, served as a desk. When this method wasn't safe I set my thoughts directly in type. That's an old trick of literary typos. Whitman, Twain, Harte and the rest of the old school of scribbling printers did that.

Through the space between the end of my type rack and a large post—a line of vision as accurate as a gun sight—one eye watched the Chief at his desk behind the rail. The other was devoted to the task sinister. The nearest ear was pointed to pick up the first scrape of his chair when he pushed it back to rise—a dead giveaway.

Thus highly organized I parried his habit of popping up unexpectedly with new duties for me.

The old Chief wasn't fooled by either the singular quiet or the unusual activity of his devil. Mainly our breed was distinguished by the crafty clamor which signifieth delinquence. Once he caught me. But not a word came that proved him aware of my bravery.

My conscience remained undisturbed. This was the slow period between the departure of one Voter's List and the arrival of the next. After a few weeks work would start filtering in. Some of the staff would be called back from fishing grounds and ball games — perhaps an old journeyman and a young one, a pressman and an apprentice.

Meanwhile the Chief sat at his desk and stared at the empty shop and silent machines, lost in retrospection.

Did the ceiling-high racks of obsolete type that clung to one wall represent to him a last link with a well-loved past? They belonged to a vanished day when this very place was full of moustachio'd comrades with plunging arms. Not the tinkle and clatter of linotypes filled the ear then but a thousand little clicks of type being lined up on sticks.

He loved to putter about the abandoned cases, mumbling praise of the old type's lasting face and its staunch and silvery innards. They didn't make type like that any more. Foundries wanted it to lend strength to the melting pot from which came the modern metal mollycoddles. No, it wasn't for sale.

And he was happy. For where is there greater peace than among machines resting quietly from duty well and profitably done?

WELL he knew his devils, did this old one. Let the truant have his vagaries in this, the slack period. Had he not been one himself "Way Back When"? Printers were the unknown soldiers of literature then. The composing room was the road to the editorial chair, "the poor man's university." What were the "rule-twisters" of his youth but artists? Why, they could build you a house with enough brass rule!

The tang of those days was strong in those easy afternoons when the same old sun sneaked through the dingy windows, spinning a golden weave around the forgotten gas jets and decorating the well-chipped stone with shadowy lace. That stone had been sinning among other billiard tables when he bought it, ripped off its green mask and gave it respectability.

Though a bachelor, the Chief was the scion of a family that had served the Art Preservative of All Arts for almost a century and a half. For most of that time the firm had been the City Printers. For more than a half century those same windows had born the legend as proudly as a coat of arms.

The men of the family, printers all, had borne the distinction with dignity. Though now the firm received but a small share of municipal printing, the Chief still cherished the privilege. Cuts of civic crests, many worn thin and long unused, were isolated and guarded tenderly.

As with his departed fellow, Ben Franklin, printing to him was more than a craft. It was a semi-sacred mystery, handed down by the favored of old to be held in trust for Mankind. Printers, in Incunabula days, were ranking men. They supplemented the Church and squired Knowledge. Were not the places of work still known by the time-honored term, "chapel"? So they were known when monks "composed" the first books five centuries ago and so they are known now.

This conviction led him to learn several languages, patronize the Arts and concern himself with the needy. The Renaissance printer had been permitted to wear a sword as a mark of standing. The Chief still wore one mentally.

Though the old-timers revered him, he was a symbol of terror to the careless, young and old alike. A mixed-up case of type was criminal. Lead poisoning was the result of neglected ablutions and thus deserved. Chewing tobacco was all right, old fellow, but don't miss the target!

The fast-fading tramp typos from other havens of the craft were thrice-welcome. But chronic topers were taboo — wanderer or settled brother of the stick. They couldn't set their way out of an alcoholic drought in his office. No, by damn, no!

Think not that his Olympian bearing removed from him the capacity for just rage. To the conscientious he was a rewarding angel. But to the dishonest he was an agent of Purgatory calling to his own in a terrible voice. When angered the vernacular of his years of barnstorming came boiling out in a withering tide.

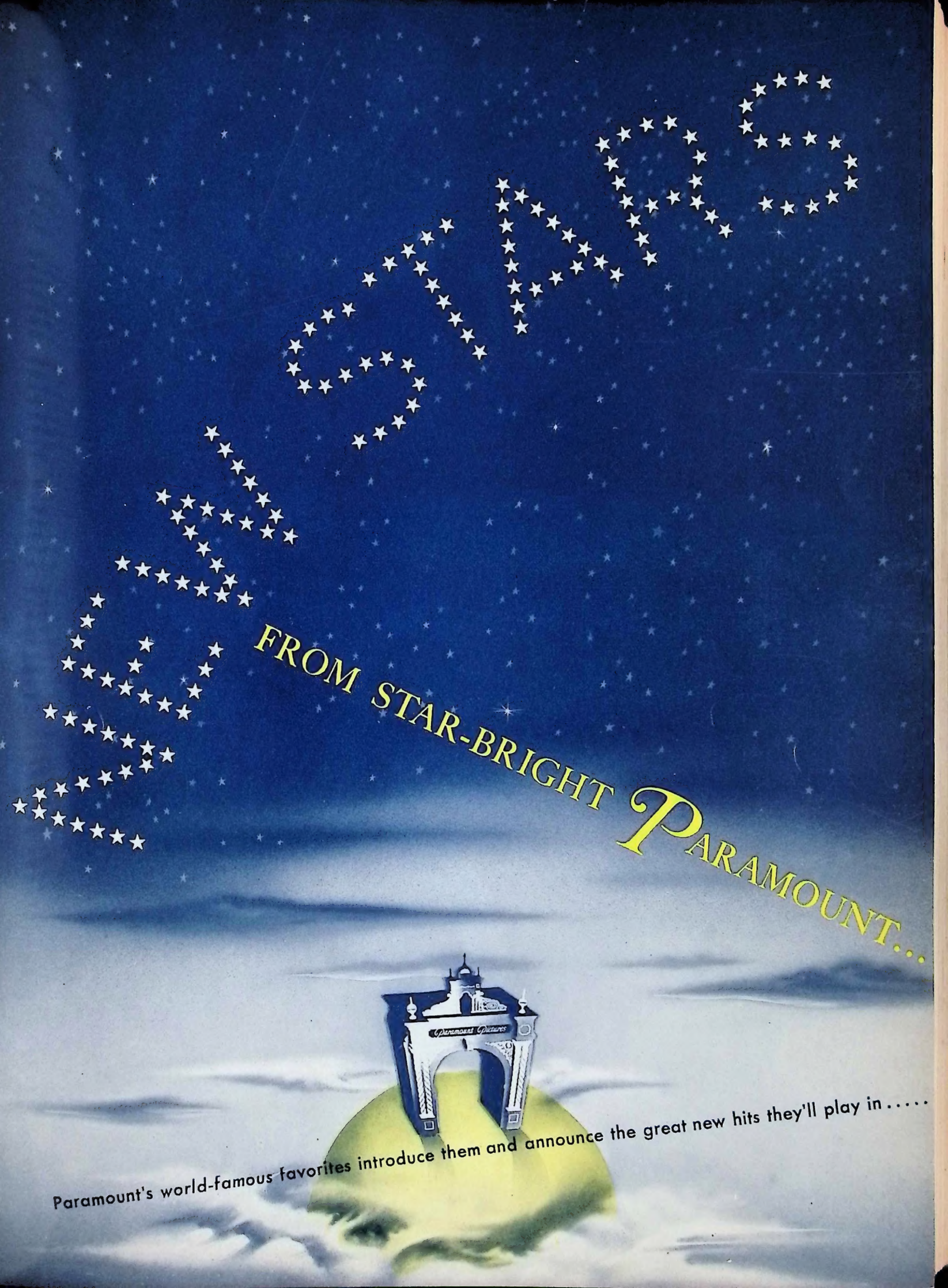
And only one could shush him —that one the ancient dry-faced Alex he of the lush grey moustache dyed with the dribbled brown of masticatory tobacco. Alex was a sort of honorary foreman. He had taught the Chief the trade and served his father before him.

A DOZEN years hurried past before I left the shop and drifted from one thing and one place to another as a free-lance writer, a term which covers a multitude of uncertainties. Then home again after one journey, I stood across the road and looked at the old shop. A score of years had gone by since I answered that "Boy Wanted" sign. The grimy windows still advised that the City Printers carried on inside.

The Chief, I thought, must still be sitting at his desk, playing cat-and-mouse with his current devil. I stood there, tempted to cross the street and re-enter the scene of my industrial youth.

But I was afraid. As long as I stayed on the outside, no matter how close or how far away, to me the Chief would still be sitting there. But if I passed through that familiar door . . .

So after a while I went away.


STARS
FROM STAR-BRIGHT PARAMOUNT...
Paramount Pictures
Paramount's world-famous favorites introduce them and announce the great new hits they'll play in .....

BING CROSBY, whose greatest hit of all will be "The Emperor Waltz," welcomes

WANDA

Hendrix

"Here's a lovely newcomer
whose beauty and talent add up to—
well, I'd say roughly ten million dollars!
You'll see her soon—play her soon—
love her soon in her picture with
Barry Fitzgerald, Joan Caulfield, and me:

'WELCOME STRANGER'"

ALAN LADD, whom you'll get next in "Calcutta," says a word about

WILLIAM

Holden

"He's been *Lieutenant* Holden,
U. S. Air Force, until recently—but
now you can call him Mister!
Or better yet, you can soon
put his name in lights again for he
resumes his meteoric career in 'Dear Ruth' and

'BLAZE OF NOON'"

BOB HOPE, star of your Easter picture, "My Favorite Brunette," makes a pitch for his favorite starlet

OLGA San Juan

"Boys, step up and ogle Olga! She's from Brooklyn, fellas—not from the hill by the same name. But she's made history from the Copacabana floor show to 'Blue Skies.' You lucky guys will get her soon in

'VARIETY GIRL'"

VERONICA LAKE, so alluring in "Saigon," sees stardom ahead for

MACDONALD Carey

"The Marine has landed—back in Hollywood—after a long absence overseas! You played Mac's last hit, 'Wake Island'—and you'll surely want to play his new one. It's the gay, romantic, amusing comedy

'SUDDENLY IT'S SPRING'"

DOROTHY LAMOUR pauses on "The Road To Rio" to say a word about

BILLY

De Wolfe

"He wears proudly Uncle Sam's discharge emblem—and his first postwar hit was 'Blue Skies.' Everybody's talking about his great comedy routines in that picture—so everybody's waiting for his appearance with Betty Hutton in

'THE PERILS OF PAULINE'"

In Technicolor

BARRY FITZGERALD, "Easy Come, Easy Go" star, gives you a girl who's easy to go for

JOAN

Caulfield

"In 'Welcome Stranger,' she plays with two lucky lads—Crosby and Fitzgerald by name. And prettier she is than in 'Blue Skies' and 'Monsieur Beaucaire.' It'll be a bit of heaven playdating her in 'Welcome Stranger,' then in

'DEAR RUTH'"

BETTY HUTTON, star of "The Perils of Pauline," introduces a bad man who's good . . .

HOWARD Da Silva

"To Broadway he was Jud in 'Oklahoma'!
To me he's Gafferty in 'Blaze of Noon.'
To many fans he's the cruel captain
in 'Two Years Before The Mast.'
But his most memorable role of
all will be in Cecil B. DeMille's

'UNCONQUERED'"

In Technicolor

LIZABETH SCOTT—now at work on Hal Wallis' "I Walk Alone," sees star-glory ahead for

WENDELL Corey

"Hal Wallis has a flair for recognizing talent. He spotted Wendell at once...on the stage in 'Dream Girl.' Wendell's wonderful! I *know* for I've worked with him now in two Wallis productions, 'Desert Fury' and

'I WALK ALONE'"

BARBARA STANWYCK, who is sensational in "California," has a sensational new star for you . . .

BURT

Lancaster

"When Burt played on Broadway, seven studios wanted him but Hal Wallis got him. His first loan-out was to Uncle Sam's 5th Army, his second to his smash screen debut in 'The Killers.' Now he's in Hal Wallis' 'I Walk Alone' and

'DESERT FURY'"

In Technicolor

WILLIAM BENDIX wants you to know a young star who worked with him in "Blaze of Noon"

STERLING

Hayden

"It's a thrill to welcome Sterling back from war duty. He's a good guy—and, I want to add, a great actor. One of the few who ever hit the top after just 2 pictures —'Virginia' and 'Bahama Passage.' He's really got something for the girls in

'BLAZE OF NOON'"

DOROTHY LAMOUR, who is Bob Hope's "Favorite Brunette," predicts big things for

JOHN Lund

"John's romantic double role in 'To Each His Own' was one of last year's most exciting 'first picture' performances. Since then he's had 3 important film assignments, and his next appearance will be opposite Betty Hutton in

'THE PERILS OF PAULINE'"

In Technicolor

SONNY TUFTS, great in "Blaze of Noon," nominates a Star of Tomorrow

MARY Hatcher

"I liked Mary so much in 'Our Hearts Were Growing Up' that I went to hear her sing the lead in 'Oklahoma!' No wonder Paramount recalled her to play the title role in the big, all-star musical event

'VARIETY GIRL'"

RAY MILLAND, coming soon in the romantic drama, "The Imperfect Lady," star-gazes and sees

MONA
Freeman

"I've been interested in Mona
ever since I watched her one day
doing a 'bit' in 'Till We Meet Again.'
And now I'm ready to wager
that she'll be a star of
first-line importance after

'DEAR RUTH'"

DIANA LYNN, now before the camera in "The Sainted Sisters," likes the smile and songs of

ROGER
Dann

"He's the picture of continental charm—
this new star from France—
who *isn't* married! Hero of the Maquis,
idol of the Paris stage,
sensation of New York's La Martinique,
you'll see him soon in

'VARIETY GIRL'"

WILLIAM DEMAREST, coming soon in "The Perils of Pauline," is putting on a ballyhoo for

DE FOREST
Kelley

"Step in a little closer, friends!
Meet the star of 'Fear in the Night,'
the surprise hit the whole trade
is talking about. Next he
will have the choice hero-role
in the big 36-star musical

'VARIETY GIRL'"

BOB HOPE sneaked back from "The Road To Rio" for the last word about . . .

VIRGINIA
Welles

"Virginia *is* the last word, folks.
Blonde hair, beautiful figure . . .
I could go on but I know you're thinking
only of business. So I'll be brief.
Drop what's on your mind or on your lap.
And date her for sure in

DEAR RUTH'"

Paramount

always

THE STAR COMPANY

WILLIAM BENDIX
EDDIE BRACKEN
PHYLLIS CALVERT
MACDONALD CAREY
JOAN CAULFIELD
WENDELL COREY*
BING CROSBY
ROLAND CULVER
ROBERT CUMMINGS*
CASS DALEY
ROGER DANN
HOWARD DA SILVA
DON DeFORE*
WILLIAM DEMAREST
BILLY DE WOLFE
DOUGLAS DICK*
MARLENE DIETRICH
OLIVIA DeHAVILLAND
KIRK DOUGLAS*
FRANK FAYLEN
VIRGINIA FIELD
BARRY FITZGERALD
MONA FREEMAN
PAULETTE GODDARD
MARY HATCHER
STERLING HAYDEN
WANDA HENDRIX
WILLIAM HOLDEN
BOB HOPE
BETTY HUTTON
CECIL KELLAWAY
DeFOREST KELLEY
PATRIC KNOWLES
ALAN LADD
VERONICA LAKE
DOROTHY LAMOUR
BURT LANCASTER*
JOHN LUND
DIANA LYNN
RAY MILLAND
KRISTINE MILLER*
KATINA PAXINOU
ROBERT PRESTON
MIKHAIL RASUMNY
PHILIP REED
GEORGE REEVES
ANN RICHARDS*
GEORGE RIGAUD*
GAIL RUSSELL
OLGA SAN JUAN
LIZABETH SCOTT*
BARBARA STANWYCK*
SONNY TUFTS
MURVYN VYE
VIRGINIA WELLES
ARLEEN WHELAN

*Under contract to Hal Wallis Productions

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol 12, No. 21 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Suddenly It's Spring

with Fred MacMurray, Paulette Goddard

Paramount 87 Mins.

EFFECTIVELY PLAYED MARITAL COMEDY STEMMING FROM WARTIME CHANGE; WILL PROVOKE PLENTY OF BOXOFFICE INTEREST.

What happens when a man and wife go off to war? Plenty. It all comes out when they are rejoined once more and therein hangs the tale. She's a WAC captain, specializing in marital affairs. He's Fred MacMurray and has been specializing in Arleen Whelan while officer-wifie Paulette Goddard is away in the ETO.

Miss Goddard comes back with a pair of pajamas for him from Paris and plenty of plans. He has plans too — divorce papers, property settlement and of course, Miss Whelan.

Such is the prime mover of "Suddenly It's Spring" and after a fair struggle to maintain a minor note of seriousness it slips into the farce gear and starts to go places—from New York to Chicago—via a train. Urged on by Miss Whelan, MacMurray pursues his wife up the Hudson River Valley, propositioning her to sign the divorce papers. He loses her at Poughkeepsie but later catches up in Chicago. Nothing comes of the pursuit however, except a few hilarious moments when MacMurray assumes the role of a "character." This is MacDonald Carey's idea for he wants Miss Goddard to divorce MacMurray so he can marry her.

CAST: Paulette Goddard, Fred MacMurray, MacDonald Carey, Arleen Whelan, Lillian Fontaine, Frank Faylen.

CREDITS: Producer, Claude Binyon; Director, Mitchell Leisen; Screenplay by Claude Binyon, P. J. Wolfson; Original story, Claude Binyon; Musical score, Victor Young; Cameraman, Daniel L. Fapp.

DIRECTION, Good. **PHOTOGRAPHY,** Good.

Mats, One Sheets For 'The Cat Concerto'

Regal Films have available for exhibitor use one sheets, stills and ad and publicity mats on MGM's Academy Award-winning cartoon, "The Cat Concerto," which is now ready for release in Canada. The Tom and Jerry short has been accorded this special treatment because of the widespread interest it is causing in the USA, where it has been termed a "masterpiece."

In the last seven years cartoons from the Tom and Jerry series have won five Academy Awards.

Stairway to Heaven

with David Niven, Kim Hunter, Raymond Massey

Eagle-Lion 104 Mins.

PROFOUNDLY IMPRESSIVE FANTASY; A MILESTONE IN THE TREATMENT OF THE THEME OF DEATH AND THE HEREAFTER, IS WITTY, WARM, INTELLIGENT: HAS EVERY POSSIBILITY.

Death and the hereafter have served before as materials for cinematic fantasy. In "Stairway to Heaven" something in the nature of a milestone has been created and hung up to become a striking goal for future attempts.

It is in brilliant Technicolor. The writing job is at once highly intelligent yet simple, and untolds with human understanding, warmth, humor and profundities of death. It is a love story. It is an intelligent essay in international understanding, heightened and subdued, in alternate panels, by bright logic. It is a philosophic discourse between mortals and the powers-that-be above.

A bomber pilot's number is up. His aircraft is hit, on fire, due to crash. He is a poet. His last words are being spoken over the intercom to a WAC at an English air base. Then he bails out. He has no 'chute.

Above the blue his number is duly registered but he fails to show. Confusion reigns in the heavenly bureau of incoming souls-division of airmen. Meanwhile, the airman has landed in the channel and floated ashore. The error must be corrected so Conductor 71 is sent to bring him in. Seventy-one is the embodiment of a Frenchman who was guillotined.

It might be said about here that the airman is David Niven and he encounters Kim Hunter on the beach as she is cycling back to her billet, having been on duty throughout the night. It's the burgeoning of an impressive romance made hectic by Niven's constant heckling and eluding of 71. This 71 is a slick bird trying to accomplish his mission and his ruses and subterfuges require the most skillful fencing by Niven so he is not "taken."

Miss Hunter interests Roger Livesey, a neurologist, in Niven's case and with sympathy and understanding they assist him in thwarting the plans the powers above have for his life.

Granted a brief reprieve to prepare a case for a celestial hearing to show cause why he should be there and not on earth, Niven is at his wit's end. A previous concussion is dulling his cerebral equipment. Livesey understands this and prepares an operation. But Livesey dies in an accident and is at once on the scene—above. He becomes Niven's counsel and is set to match wits and argument with Raymond Massey, a character from Boston—where incidentally Miss Hunter made her home prior to the war—who hates Englishmen as only a participant in the Boston Tea Party could hate them.

Niven undergoes brain surgery. And in a lengthy, potent and stirring sequence before the full capacity of a heavenly court, is permitted to live out his alloted span with Miss Hunter.

This film has some new and startling tricks of production, thought execution and theory. Whenever 71 comes upon the scene and whenever the powers above decide to step into mortal affairs, time stops, bodily action ceases, the characters "freeze."

Niven and Massey register in their roles with glowing conviction and Miss Hunter and Livesey render characterizations replete with warmth and skill. The supporting cast has been chosen admirably and acquits itself handsomely.

This film has pleasant surprises and a degree of production invention that goes beyond mere novelty to open new channels of endeavor.

CAST: David Niven, Kim Hunter, Raymond Massey, Robert Coote, Roger Livesey, Kathleen Byron, Richard Attenborough, Bonar Colleano, Joan Maude.

CREDITS: Produced, written and directed by Michael Powell and Emeric Pressburger; Production designed by Alfred Junge; Assistant Producer, George Busby; Cameraman, Jack Cardiff.

DIRECTION, Superb. **PHOTOGRAPHY,** Excellent.

Canadian Film Weekly Vol. 12, No. 21 May 21, 1947

HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor, Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.

Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ontario, Canada. Phone ADelaide 4317. Price 5 cents each or $2.00 per year. Entered as Second Class Matter.

The Red House

with Edward G. Robinson, Lon McCallister

UA 100 Mins.

AN UNUSUAL, WEIRD PLOT SETS THIS ONE OFF. THERE'S COMPELLING INTENSITY IN THE UNFOLDING AND HAS MUCH ON THE "DIFFERENT" SIDE TO SELL.

Shortly after this story gets into its stride it is soon apparent something is wrong and an undercurrent of some sombre mystery makes itself felt. The mood is sustained. As the story progresses the flow is interrupted with bits of violence and the flood of youthful, unrestrained passions.

Edward G. Robinson and Judith Anderson have veteran maturity and skill to supplant their interpretation of a farmer hounded by his past, and his sister.

The yarn tells of the rising fears of an old man as children grow up and desire to fathom the reasons a legendary old red house exists in a dense wood. The Ox Head Woods have a curse on them, Robinson tells McCallister and Miss Roberts. Within the depths one will hear screams to haunt one as long as one lives. The youngsters are not to be deluded. They make further attempts to find the Red House. Things happen. Robinson becomes deranged. Miss London switches her heart interest from McCallister to Rory Calhoun. Miss Roberts takes Mac in tow.

The youngsters constantly provoke Robinson with their excursions. At length Miss Roberts finds the place. She is scared off by Calhoun. He's there to ward off trespassers, Robinson has a deal with him. Miss Roberts break a leg running away from Calhoun's bullets. McCallister returns to the farm and later Miss Anderson is accidently killed by Calhoun. Calhoun and Miss London run away. They are caught.

The real truth comes out of Robinson about this time and a gripping solution to the whole sordid mess is brought about with his death. These latter sequences are tense stuff.

CAST: Edward G. Robinson, Lon McCallister, Judith Anderson, Rory Calhoun, Allene Roberts, Julie London.

CREDITS: Producer, Sol Lesser; Director, Delmer Daves; Screenplay, Delmer Daves; Based on novel by George Agnew Chamberlain; Cameraman, Bert Glennon.

DIRECTION, Very Good. **PHOTOGRAPHY,** Excellent.

RKO Signs Producer

RKO has signed Richard Berger, producer, to a contract.

Paramount Plans Ten Top Features

Henry Ginsberg, Paramount studio head, recently announced plans for the Spring and Summer production of ten top pictures. The first that went before the cameras was "Whispering Smith," Alan Ladd's first outdoor Technicolor drama, costarring Robert Preston with Brenda Marshall in the leading feminine role.

"Dream Girl," starring Betty Hutton in the filmization of Elmer Rice's Broadway success, with Macdonald Carey costarred and Virginia Field and Patrick Knowles in featured roles, went into production April 21.

May will mark the start of "So Evil, My Love," Paramount's first post-war production in England, at Denham Studios. Ray Milland, Ann Todd and Geraldine Fitzgerald will costar. The picture is a Hal Wallis production, with Lewis Allen directing. The screenplay is from Joseph Shearing's romantic mystery novel, "For Her to See."

May or June starts are scheduled for—

"My Own True Love" with Phyllis Calvert and Melvyn Douglas in the lead roles. The screenplay for this picture was written by Lenore Coffee from Yolanda Foldes' forthcoming novel, "Make You a Fine Wife."

"Foreign Affairs," starring Jean Arthur, to be directed by Billy Wilder and produced by Charles Brackett, from an original screenplay by Wilder and Robert Harari.

July will see the start of "The Sainted Sisters," for which Eleanore Griffin and Joseph Hoffman are preparing a screenplay from an adaptation by Robert Harari of an unproduced play by Elisa Bialk and Alden Nash.

An August start is slated for "The Long Grey Line," story of epic scope about West Point, with Robert Fellows as producer. Also in August, filmization of "The Great Gatsby," F. Scott Fitzgerald's sensational novel, will start with Alan Ladd starred in the title role. Richard Maibaum is writing the screenplay and will produce.

Starting in late August or early September will be—

"A Connecticut Yankee," the musical fantasy version of Mark Twain's classic, which will star Bing Crosby. Songs and score have been acquired from the Broadway play, "A Connecticut Yankee," by Richard Rodgers and Lorenz Hart. Edmund Beloin is writing the screenplay.

"The Sealed Verdict," which Robert Fellows will produce. A screenplay is being prepared by Jonathan Latimer, who recently wrote the screenplay for "The Big Clock."

'The Magic Bow' Bows In

This huge violin was spotted in front of the Palace Theatre in Galt, Ontario, to attract favorable publicity to the opening there of Eagle-Lion's motion picture, "The Magic Bow." Supposedly a replica of the Guarnerius used by Nicolo Paganini, whose life story is the basis of "The Magic Bow," the idea originated with Ken Johnston, manager of the Galt house, who is shown beside it.

No Nationalization For British Theatres

In a recent statement, Sir Stafford Cripps, president of the British Board of Trade, stated categorically that the Labor Government would not nationalize British theatres or studios, and that it was definitely opposed to taking over two of the larger circuits.

In mentioning the latter fact, Cripps added that if it came to the point where nationalization was necesary, the government would take over the complete industry.

Louis Hayward Set For Two Starrers

Louis Hayward has been signed by Edward Small, producer, for two films for Columbia release. The first is Robert Louis Stevenson's novel of the "War of the Roses" in 15th century England, titled "The Black Arrow." Hayward will play Dick, the swashbuckling hero of the yarn.

The second will have Hayward playing the title role in "D'Artagnan," a story of the flamboyant companion of the Three Musketeers based on the famous Alexandre Dumas stories.

S. Percy Heiber, C.A.
MASTER OF COMMERCE
WAverley 2669 - 2660 21 Dundas Sq., Toronto, Canada

Cowan, Pickford Set Seven Films

Lester Cowan and Mary Pickford will make seven pictures under the Artists Alliance banner in the next two years with a total budget of $15,000,000, according to an announcement by Cowan on his return to Hollywood after a three week trip to New York and Chicago.

First picture to go into production will be the Technicolor musical, "One Touch of Venus," which is slated for a June start. Cowan has been negotiating with Maurice Chevalier for a part in the film if Chevalier can arrange the timing of his projected tour to allow for the camera stint.

August has been set as the tentative starting date for the Technicolor version of George Bernard Shaw's "Devil's Disciple," to be produced and directed by Gabriel Pascal, who holds exclusive rights to film Shaw's plays. Discussions are being held with Frederic March, Deborah Kerr, Gary Cooper, Cary Grant, Ralph Richardson and Ethel Barrymore for roles in the picture, with Shaw's approval of the player selections being virtually assured.

Formed in September of last year, Artists Alliance capitalization amounted to almost $3,000,000, representing cash and joint story properties. Cowan's entire production program was transferred to the new company at the time and included "Babylon Revisited," by the late F. Scott Fitzgerald, "The President's Husband," "Sun Yat Sen" and "Free Press." All four were slated to be made at the Hal Roach Studios. Ownership of 51.25 per cent of the Samuel Goldwyn Studios by Mary Pickford assured the company of ample facilities for its program.

Among the properties that Miss Pickford brought to the merger were the Perlman-Nash-Weill Broadway hit musical, "One Touch of Venus," for which the screen rights were reported to have cost her $750,000; Elmer Rice's hit dramatic play "Street Scene," which is currently on Broadway as a musical; Warwick Deeping's "Sorrel and Son;" David Belasco's "Tonight or Never;" Zoe Akin's "The Greeks Had a Word for It;" and the Somerset Maugham - John Colton play, "Rain."

Loretta Young's Next

Loretta Young has been signed by RKO for the starring role in "Rachel," screen version of one of a series of short stories from Howard Fast's collection, "Patrick Henry and the Frigate's Keel."

H'wood Producers Not Stupid

in average Hollywood films because their producers enjoyed greater freedom in choosing themes and subjects. Silverthorne's report, made to Provincial Treasurer the Honorable L. M. Frost, KC, senior officer of the Board, discussed films from this and the European continent and their effect on juvenile and adult patrons. He emphasized that his comments represented only the opinions of the Board and were not intended to have any effect on the formulation of future policy.

Wrote Silverthorne:

"A significant aspect of motion picture exhibition in Ontario—and the rest of the North American continent as well—has been the striking success of films produced in places other than the United States. The British film, the technique of which is on par with Hollywood, in many cases equals in popular favor American-made films in spite of unfamiliar accents. Certain films made on the European continent, despite a lack of lavishness in production, seem to prove that a foreign language is no great handicap when it comes to attracting patronage.

"Much of this success, in the opinion of the Board, is due to the candid way in which non-American producers approach their topics, which are wider in range than those permitted Hollywood craftsmen as dramatic material. Those who hail such films for their novelty and freedom often condemn Hollywood for its lack of imagination. The continued criticism of Hollywood films as stereotyped has angered American producers and directors, many of whom are now demanding a revamping of the present Production Code.

"To illustrate this, the Code, to which the leading film companies subscribe, denies formal recognition to topics related to venereal diseases while health agencies clamor for all possible assistance in fighting this scourge. While police agencies are struggling to meet the inroads of the drug traffic, reference to it is almost banned. Those film makers who ignore the Code cannot obtain a seal of approval, without which their films are not acceptable to most theatres. Films not made in Hollywood do not suffer the same number of restrictions, although those produced in Britain provide examples of discretion in the use of provocative themes. Films made outside the United States and Great Britain are free from any restriction of subjects and one such feature, recently exhibited, made reference to or use of, four topics which are not permitted

(Continued from Page 1)

Hollywood producers.

"Because of this such films have what is regarded as novelty and realism. The Board ventures the opinion that much criticism of Hollywood film makers as men with limited imagination, in the light of their handicaps, is often unfair. They have demonstrated in the past that they have the knowledge and creative imagination necessary to the making of films with a fresh approach but are hindered to a great degree by the limits placed on them.

"Code restrictions and unlimited criticism have now caused producers to challenge any kind of expression. The Code and film censorship by regional bodies was begun in the days of the silent film. Now that films talk, certain producers say that they will demand the right of free speech accorded the public, the radio and the press. The continuance of the Production Code is most vital and must be endured as it is an agreed means to prevent the misuse of the screen.

"It is not unlikely that restriction of subject matter is in some degree responsible for the continued return to themes considered by many to be psychologically unhealthy, such as homicide, domestic infidelity and occasionally self-destruction, although there is a great reduction in the number of "gangster" films so prominent in the 30's.

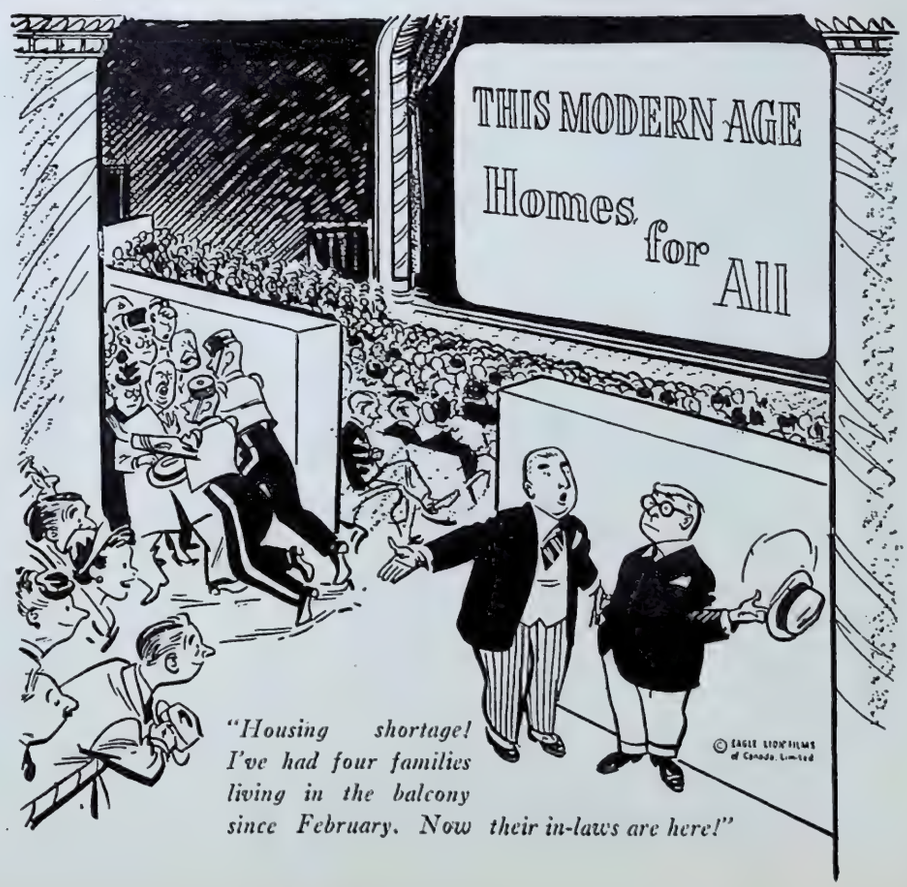
"Homicide is commonplace as a vital feature of curren entertainment and, if the Board may be permitted a freedom of opinion allowed privately-printed publications, it would repeat that homicide seems an obsession of the producer; also that his interpretation of the maniac and the mentally afflicted would confuse the thoroughly-posted student of psychology. While it is difficult to measure the result of the large volume of entertainment of this character, the Board believes that it cannot be without effect of a pernicious nature upon youthful and immature minds.

"Authoritative opinion of the psychologist on the effect of the motion picture upon child and adult alike indicates that the influence of the film is rather in modifying conduct than in creating behavior. It is held that child and adult who are likely to behave in a particular manner on account of environment or for reasons peculiar to themselves may adopt the trends portrayed in current motion picture entertainment. This, it is claimed, is evident particularly insofar as children are concerned.

"The last annual report of the Honorable, the Minister of Education reveals there are approximately 500,000 children under 16 years of age attending Provincially controlled schools. It may be assumed that a large percentage of these children attend motion picture entertainment regularly. Also, an analysis of attendance at the motion picture theatres of the United States and Canada, compiled by an authority in his field recently indicated that attendance with regularity commenced at 12 years of age, rose steadily until the age of 19 years, then commenced to decline until there were few who visited motion picture theatres consistenly after they were 35 years of age. Consequently, it is to be taken for granted that the motion picture is a force of great influence in the lives of a large section of the population of this Province.

"It is entirely likely that, because of increasing interest in the motion picture and its influence by many varied groups inside that industry and out, the quality and character of films from Hollywood may show some improvement during the next decade."

It's a problem!



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RKO RADIO PICTURES

Fitz Praises Associates And Staff

Details of Construction, Subsidiaries, Association with Paramount, President's Report, Given

(Continued from Page 1)

1945, a listing of associates, its relationship to Paramount Pictures, the building program, subsidiaries, the hospital and insurance plan and the 25 Year Club.

The issue is adorned with many photographs of members of the board of directors, district managers, heads of departments and theatres under construction.

In his report President John J. Fitzgibbons provides a table of comparative costs for 1939 and 1946, which reveals that taxation, which was $1,701,272.94 in 1939, had risen to $11,700,000.00 in 1946.

"We face the future with great confidence because of the public's faith in us which was demonstrated by their subscription in our Company's stock," stated Mr. Fitzgibbons. "Our confidence is strengthened, too, by the greatest pool of executive manpower of any circuit of theatres in the world today, made up of our Associates who have the respect and confidence of their communities and our employees who have the enthusiasm, loyalty and experience necessary to operate our coast-to-coast group of theatres. We have earned the confidence of the world's greatest producers of motion pictures who have come to know that the huge investments they make in motion picture productions will be protected by showing them in our theatres."

The issue also provides an interesting survey of the construction program of the company. In charge in the east is Jules Wolfe. Victor Armand, who had charge of the program in the west was lost when a plane flying from Winnipeg to Vancouver disappeared.

Work now under supervision includes:

Nortown Theatre, Toronto, a deluxe neighborhood house, has progressed to the stage where the walls and the roof are completed.

Work on the Vaughan Theatre, Toronto, being built for Famous Players' associates, B & F Theatres, has been proceeding for several months and the walls and roof are completed and work on the interior has been started.

A Famous Players' "showcase" in Toronto will be the new University Theatre which will be located in the heart of the University of Toronto district on Bloor Street. Excavation for the foundation has already been completed and footings are installed. The Department will concentrate on the construction work on this theatre in the spring and summer.

A contract has been let for the building of the new Donlands Theatre for B & F Theatres. The new theatre will be located on O'Connor Drive in Toronto.

In Toronto, too, foundations, steel and walls have been completed for the Glendale Theatre at Avenue Road and Brookdale, being built for Famous Players' associates, 20th Century Theatres.

The Paramount Theatre in Saint John, NB, will be another important addition to the Famous Players' group of houses. The contract has been let for the building of this house in downtown Saint John and excavation for the foundation has started.

Construction work on a new theatre for Famous Players' associates in New Waterford, NS, will be started in May. Work on the rebuilding of the Orpheus Theatre, Halifax, will be started at that date, too.

A new theatre is being built in Port Arthur and construction is scheduled to start in May.

Foundation work is being completed for the new Centre Theatre in Windsor for Famous Players' associates, Paramount Windsor Theatres. A new Drive-in Theatre is also being planned for Windsor this summer.

Work will be proceeded with on the building of a new theatre in Rouyn, Quebec, this summer.

The re-designing and renovating of a number of Famous Players' existing theatres is occupying much of the time and attention of the staff of draftsmen working under Jack Harper. In some instances the theatres are being completely rebuilt.

An interesting project at the present is the complete "face lifting" job on the front of the Imperial in Toronto, Canada's largest theatre. A new upswept marquee will flow from the front of the house in a continuous line through the lobby. The theatre will be given a completely new front and it will be several months before the crew working on it now are finished with their job. In Toronto also, the Alhambra Theatre will be given a complete renovation job and will be practically rebuilt. Extensive alterations have been planned for the Palace Theatre, Cornwall, Ontario, and the Imperial Theatre, Sarnia; the Runnymede Theatre, Toronto, will have a completely new front, lobby and foyer; the Beach Theatre, Toronto, will also have a new front and work has nearly been completed on the Capitol Theatre, Toronto.

The Department is also busily engaged in designing and installing candy counters in a number of theatres. Each counter must be designed to harmonize with the architectural scheme of the theatre.

Thanks to the maintenance work done by this Department in East and West no Famous Players or associated theatre was forced to close during the war years because of a breakdown in equipment.

Greetings

Mr. J. Arthur Rank

Mr. John Davis

To you who are adding so much to a great industry we send greetings

May your stay in Canada be a happy one

ASTRAL FILMS

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Unesco To Produce Twelve Films

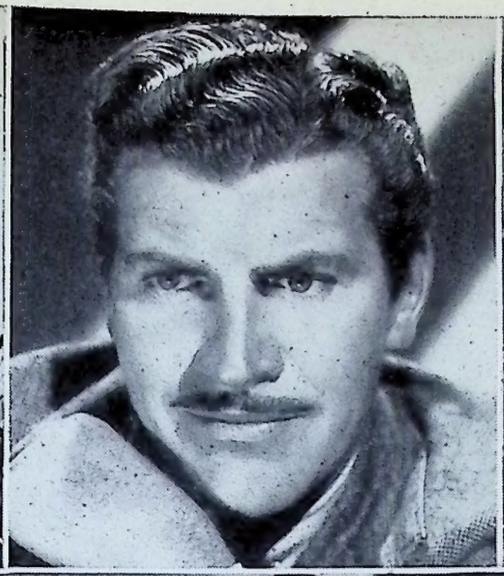
The Film and Visual Information section of Unesco has scheduled 12 films for production. These will be documentaries of international interest and will be designed to further the aims and principles of the UNO.

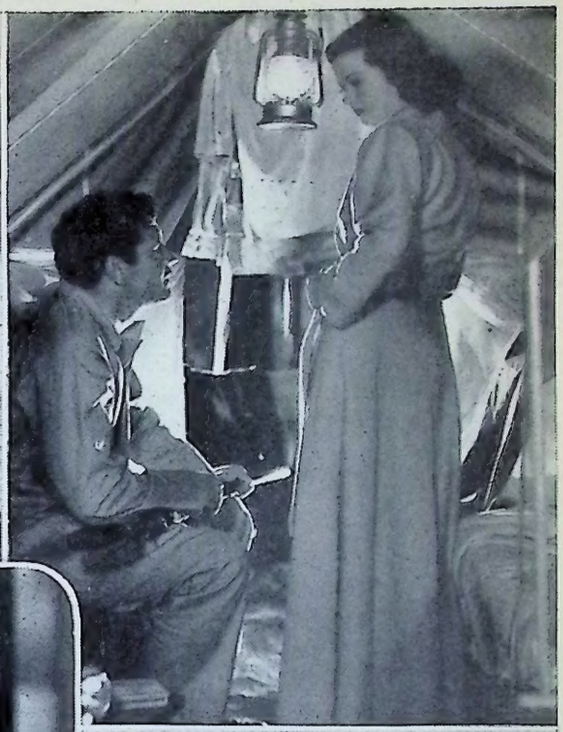
While no plans have been made by the Information section in regards to full-length entertainment production, the division is more than willing to offer every facility to any company planning a film which will further the work of the United Nations.

Latest NFB Release Is 'Canada Dances'

"Canada Dances" is the latest Canada Carries On Release of the National Film Board. As suggested by the title, the short deals with one of the Dominion's favorite pastimes, dancing.

"Canada Dances" traces the history of the dance, from the Indian tribal affairs to the beat of tom-toms, to the jitterbugging of today to the rhythm of jive. In between are shots of berry-picking hoedowns, square dances, Ukrainian dances in the Prairie Provinces and Highland Flings.





'The Macomber Affair' UA-Bogeaus Film

PRODUCED by Benedict Bogeaus and Casey Robinson and released by United Artists, "The Macomber Affair" has all the attributes necessary to do real business at the boxoffice. There are Gregory Peck, Joan Bennett and Robert Preston for advertisement value on marquees and there is also the name Ernest Hemingway to feature as the writer of the story.

Certain to be labelled "adult entertainment," the film deals with a hunting expedition in Africa, which is the setting for most of the photography, by the Macombers, the arising of a triangle and the shooting of Macomber by his wife.

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